

Spitzer

The Bernard & Anne Spitzer
School of Architecture

Type of Course: ARCH 24000 Core Studio 4

Class Meetings: T/TH 2:00-5:20pm

Office Hours: TH 12pm-2pm, and by appointment

Instructor:	Section PS:	Jerome Haferd (coord)	rm. 304 - jhaferd@ccny.cuny.edu
	Section PS2:	nia Love	rm. 305 - nlove@ccny.cuny.edu
	Section PS3:	Chat Travieso	rm. 308 - ctravieso@ccny.cuny.edu
	Section PS4:	Gerardo Dexter Ciprian	rm. 306 - gciprian@ccny.cuny.edu
	Section PS5:	Nina Cooke John	rm. __ - ncookejohn@ccny.cuny.edu

Semester/Year Spring 2024

MIRO : https://miro.com/app/board/uXjVN2qjID8=?share_link_id=590268187943

Google Drive: https://drive.google.com/drive/folders/1p98gZib8LdRSKI0hJ-I_xFcAatbNWpLD?usp=sharing

GENERATIVE HISTORIES HARLEM PART 1 125TH STREET CORRIDOR

Generative Histories Harlem : Part 1 125th Street Corridor

Spring 2024 SSA Place, Memory, and Culture Incubator Studio

Feb 2024 Draft



"We don't want to make future in a container. We're looking for a liberatory force. Which has to be speculative " -nia love

INTRO

What is "history", and how do we engage cultural material as designers of the built environment? This course will be the first of a new iteration of Core IV studios supported by the Place, Memory, and Culture Incubator at SSA. This expansive pedagogy is to innovate how we center **culture, community, and living history** not only in how we preserve, but also how we design and imagine culturally resilient spatial futures for the city. *Generative Histories: Harlem*, will be to Harlem's iconic 125th street as a starting point for changing the way we teach design and "do" Design and Historic Preservation. The main effort of the spring course is 1) document and map Harlem and 125th street's cultural landscape in new and exciting ways, and 2) to test and develop new means to translate Harlem's historic and living cultural material into design - for the future physical, human landscape of 125th street.

Historic preservation is traditionally concerned with protecting architectural structures with 'significant' character. This definition leaves out the myriad more ephemeral ways that heritage and memory manifests in neighborhoods like Harlem. It also often overlooks aesthetics, subjectivities, histories and spaces that fall outside of the more traditional and Eurocentric "canon" of our discipline(s). Can we imagine and embody possible futures where robust community by definition would not destroy its heritage. In the event of a site's transformation into something else, is there space to process, and grieve this change and so integrate its living history?

The studio will build on core competency skills and historical and visual analysis, while also exploring innovative **architectural design projects** in collaboration with an array of Harlem Community Partners. These partners, supported by the PMCI, will share their work and knowledge of the 125th street region both **past, present, and future**. This mutual encounter will inform group design projects that will use our new skill sets to create **drawings, videos, maps, physical or digital installations** for a number of potential sites or constituencies.



Satellite Image, 125th Street Harlem, courtesy Google Earth

APPROACH

Most Tues/Thurs studio sessions for the first half of the semester will go as follows:

2pm-3pm - Guest / Community Partner Talk, Share Session

3pm-520pm - Studio Class Time (tutorials, pin-ups, desk crits, discussion)

“Collective Pedagogy” - After an initial period of some individual exercises, the semester will progress in a semi-collective pedagogical model. Once the Analysis / Countermapping phase begins, students will work in groups of 3 or 4. After the midterm, groups of 3 or 4 will continue, with each pursuing a speculative project, each will have a theme and be connected to at least (1) community partner.

Collective Miro Board(s) - We are going to try and use a collective “Miro Board” to organize Exercise 01

PART 1 - Documentation, Analysis, Generative Mapping Phase (late Jan - March) - The first half of the semester we will kick-off with student observations, research, guest lectures, tours, all to help inform our **Harlem 125th "mapping" project** (in partnership w/ community partners) that will create a series of more typical and more innovative documentations (big, collective drawings and an “interpretive” model of 125th (past, present, future).

Exercise 01 - 125th Street Observation / Documentation

Exercise 01a - 125th intro research, exploration

Exercise 01b - 125th “existing conditions” collective class plan, street elevation, and documentation

Exercise 01c - 125th “interpretive document” - expansive/cultural document key findings past, present, or future

Exercise 02 - 125th Street Model

Exercise 02a - collective class 3d and 1/16” (tbc) physical model created

Exercise 02b - individual interpretive model

Exercise 03 - Counter Mapping

Exercise 03a - 125th mapping - countermap / analysis

125th mapping - partner engagement / interview



"Old Howard", countermap, Bria Miller, Chinaedu Nwadiibia, Fugitive Practice, 2020



Night Club Map of Harlem, Elmer Simms, 1933

Community Partner Engagement Strategy / Practice

Anchor partners will be visiting the studio and/or giving talks and tours in Harlem, as well as coming into studio to give feedback as the Mapping Project and Speculative Projects take shape. We will work to set up communication While we want to achieve an overview, we want your explorations, projects and engagement w/ community partner content to be "deep dives" versus generic analyses.

THEMES / PROJECT AREAS

As we progress into the semester, the group mappings and collaborative projects will evolve and begin to articulate themes, content, and related **community partners** to that work and concept. A goal of the semester is to identify at least four expansive, but specific **themes** that the different **projects** will address, and be associated with or directly informed by one or more Community Partners' work. There will be overlap between some of the themes..

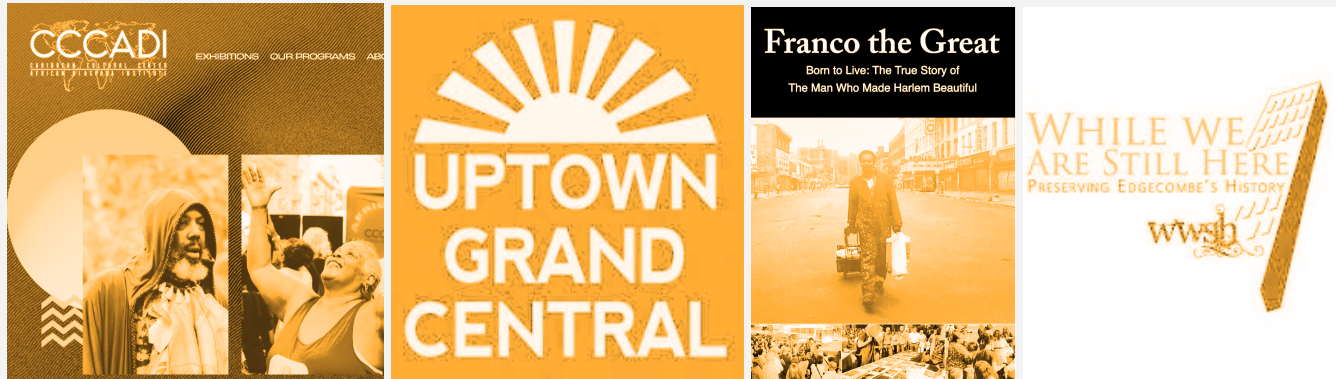
Theme Group 1 - Urban Afro-Indigeneity, Sankofa Afro-Caribbean Diaspora map on 125th, CCCADI self history, Food related **community partners** : CCCADI, others tbc

Theme Group 2 - East Harlem (Plaza) Identity, Street Aesthetics and Future, Transit, related **community partners** : Uptown Grand Central, others tbc

Theme Group 3 - Harlem Street Art (Historical and Today), Commerce, Imaging Franco Gaskin Gates related **community partners** : Franco Gaskin, others tbc

Theme Group 4 - LGBTQ+ , queer / wayward spaces (125th), Harlem Historic Markers (125th), Mart 125 related **community partners** : WWSH, others tbc

ANCHOR / MAPPING EXERCISE PARTNERS :



Caribbean Cultural Center African Diaspora Institute (CCCADI)

Located on East 125th street, CCCADI's programs serve children/youth, families, young professionals, elders, local and international artists, and practitioners of African-based spiritual traditions. Through our work CCCADI offers a collective space where African descendants honor the contributions of the global African Diaspora through exhibitions, performances, conferences, educational programs, and international exchanges. (source : CCCADI)

Franco Gaskin

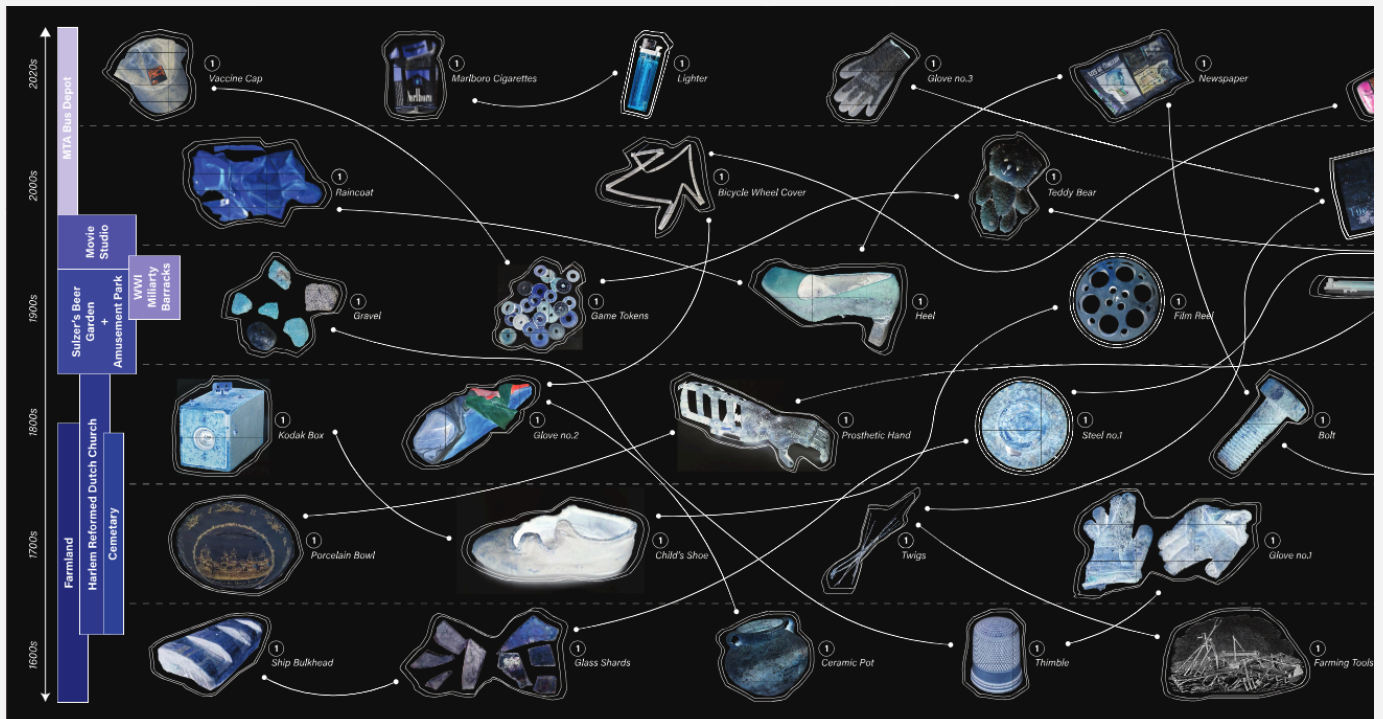
Franco the Great (born Frankin Gaskin; 1928) is a street artist based in Manhattan, New York City. He was born and raised in Panama, and is fluent in Portuguese, Spanish and English. Franco the Great is also referred to as the "Harlem Picasso". He earned notoriety by painting storefront security gates in West Harlem neighborhoods. Original pieces of Franco's are found today on 125th Street surrounding the Apollo Theater (between Frederick Douglass Blvd. and Adam Clayton Powell Jr. Blvd). Franco's murals on security gates are only viewable when the gates of the stores are closed. According to the New York Daily Times, Franco's murals have contributed to making Harlem a tourist destination. (source : Wikipedia)

Uptown Grand Central

Uptown Grand Central is a 501c3 nonprofit organization dedicated to transforming East 125th Street into a thriving corridor by delivering programs that put advocacy into action through collaborations with businesses, residents and neighborhood organizations across East Harlem. Since 2013, when we got our start as the New Harlem East Merchants Association (NHEMA), we have brightened hopes for the community via programs that include organizing our small businesses; hiring formerly homeless individuals to clean our streets; beautifying the commercial corridor with seasonal plantings and holiday lights; sponsoring street festivals and promotions including Uptown Restaurant Week; and adopting the space underneath the Metro-North tracks at 125th & Park as a community plaza that features live music, exercise classes, a year-round farmers market and "pop-up" small business snack shop. We have grown to actively advocate for our neighborhood and bring the community together in an effort to showcase all that is grand about Uptown, and put East Harlem on the map. (source : UptownGrandCentral)

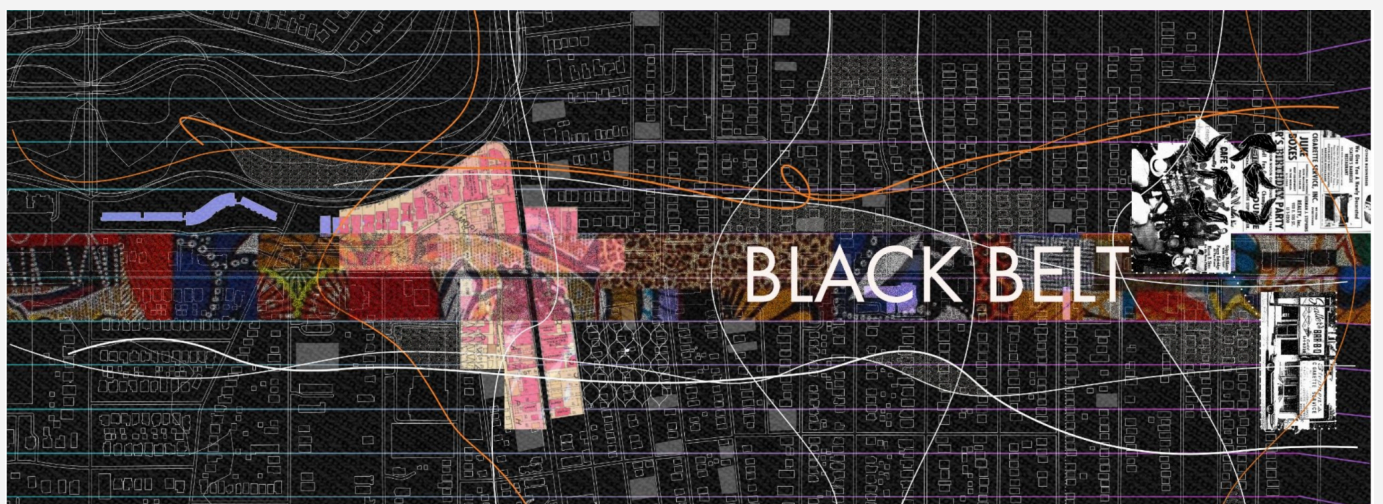
While We Are Still Here (WWSH)

While We Are Still Here (WWSH) will educate, enshrine and preserve the extraordinary legacy of Harlem as an influential incubator that was vital to the intellectual, cultural, social, and political advancements of the Harlem community as well as the African Diaspora. While We Are Still Here ensures that the "post-gentrification" community of Harlem and beyond will honor and find a meaningful connection to the legacy of African American achievement, and its paramount importance to world culture. When we began, in 2015, our work was, chiefly, focused on 409 and 555 Edgecombe Avenue, but, over time, due to the input of our neighbors, we broadened the scope to include Harlem, in general. And in including more of Harlem, we seek to expand the panorama of its historical narrative, because the lens continues to be tightly focused on the Renaissance of the 1920s; the ravages of 1960s/70s-era drug addiction and dealing (and later, the crack epidemic); the crime and poverty; and now gentrification—but Harlem, in reality, is so much more than all of these things. (source :While We Are Still Here.com)



Archive of Objects, Harlem African Burial Ground, Moe Djieng and Lorraine Colbert, SSA Haferd Advanced Studio Fall 2023

PART 2 -speculation / "design" phase (mid March-early May) - groups of students will produce - in collaboration with community partners - speculative preservation projects based on the site and/or theme they are interested in. This could be a design project speculating about the future of the street or a single building itself, the material / aesthetics, and/or programmatic life, or even one element in particular. Media used could pair drawings and models at different scales with a film (w/ interviews), digital app or resource, installation/mini-exhibit, physical model, performance, or exhibition boards for public viewing.



"Black Belt" Cleveland Chocolate City Corridor, conceptual drawing, Asli Gurcan and Suraya Babb, Haferd Graduate Unit 24, Spring 2023



Uptown Grand Central's MetroNorth Plaza (125th/Park Ave.), photo courtesy Uptown Grand Central

PART 3 - PRESENTATION / ACTIVATION - (~early May) the final "presentation" of the works will happen in the Harlem community. Teams, faculty, and community partners will design a public showcase of the projects.

POTENTIAL OUTPUTS

Choreographed Installation (with artist, community partners)

Innovative / Multi-media Public Educational Materials, Presentations (with artist, community partners)

Publically Accessible **Living Archive** Content / Infrastructure

Exhibits, Events or Rituals, or Public Art (w/ artist, community partners)

Emergent / Experimental Memorial Design Concepts, VR Representations Visualizations





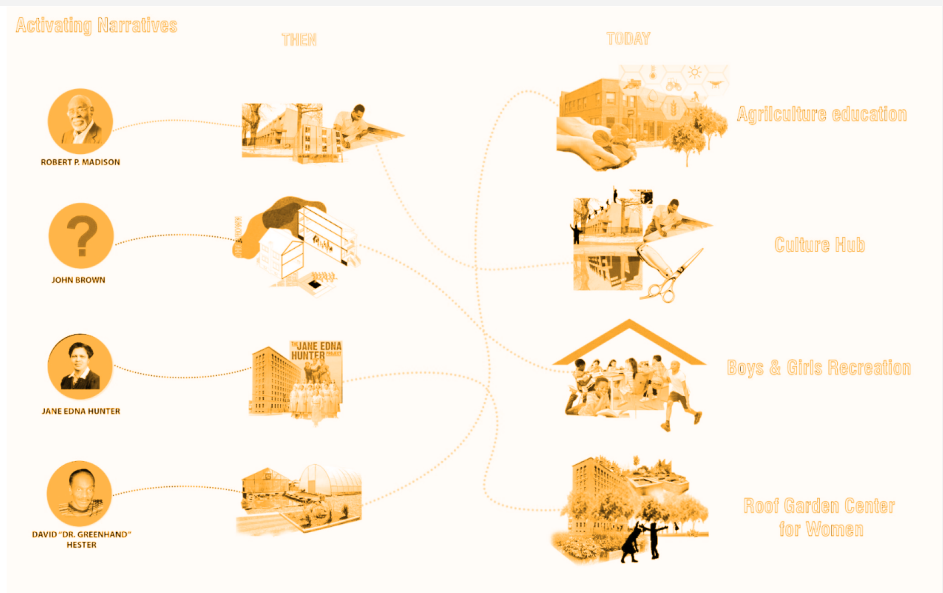
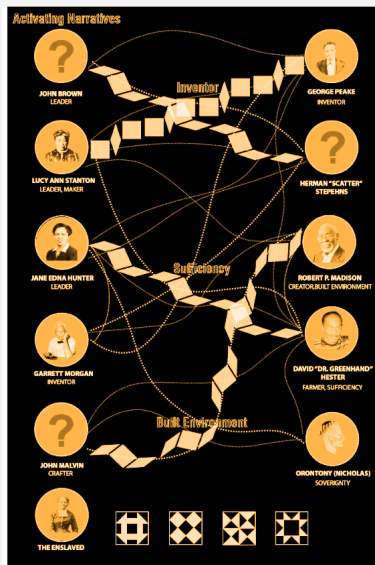
SITE : 125th STREET CORRIDOR

Laid out in the 1811 Commissioner' Plan of New York City, 125th Street is one of 15 broad crosstown streets that fall approximately every 10 blocks along the tilted north-south axis of Manhattan Island. Unlike the others however, 125th has outstanding connectivity with New York's major transportation corridors: it runs from the Hudson to the East River and connects the arterial Henry Hudson Parkway, the FDR Drive, and the Triborough Bridge, and is served by a number of subway and bus lines.

A broad array of architecture is found here, including early single-family brownstones, tenement apartments, towers-in-the-park style public housing, warehouses, art deco commercial structures, early office buildings, and mid-century modern buildings. For the most part the buildings are low-scale in height, which avoids the "canyon" effect of Manhattan's taller streets.

During the Harlem Renaissance of the 1920s and 1930s, there was an influx of black residents and rich cultural traditions. The world famous Apollo Theater on 125th helped launch the careers of such prominent black entertainers as Billie Holiday, Ella Fitzgerald, James Brown, Stevie Wonder, and Aretha Franklin.

After World War II, the street and surrounding neighborhoods began to decline as the Federal Housing Act fueled urban renewal and "slum" redevelopment in major cities throughout the U.S. Although a limited amount of "superblock" housing was constructed along 125th Street during this period, other nearby "urban renewal" redevelopment projects contributed to the destruction of historic Harlem housing and exacerbated disinvestment in the area.



RESEARCH :

Students will be encouraged and have support from faculty and staff to consult archives, reference documents and videos, conduct interviews, and engage community partner materials in order to develop their analysis and speculative design projects.

PLACE MEMORY AND CULTURE INCUBATOR

This project will be supported by, and help to kick off the new **Mellon-funded Place, Memory, and Culture Incubator at City College**. The 3 year initiative hopes to embed new forms of archival knowledge into speculative design pedagogy, and to provide financial and production support to community partners. The Incubator will spark an innovative design process that begins with cultural practice, interdisciplinary collaboration to inform our Harlem / 125th mapping project and architectural and programmatic proposals.

ADDITIONAL POTENTIAL PARTNERS / GUESTS :

Street Vendor Project
 John Reddick, Historian and Preservationist
 Michael Henry Adams, Historian and Preservationist
 Harlem Mart 125 Task Force / NYCEDC
 Showman's Lounge
 CCNY Harlem Archive / William Gibbons
 National Black Theatre
 Billy Mitchell (Apollo Theatre)
 Grant Houses Resident Association (on 125th St)
Save Harlem Now!
 Manhattan Community Boards 9, 10, 11
Studio Museum in Harlem (on 125th St)
Schomburg Center for Research in Black Culture
Harlem Arts Alliance
Harlem Educational Activities Fund (close to 125th St)
Harlem Community Justice Center
125th Street Harlem Business Improvement District (on 125th St)
 Harlem Community Development Corporation (on 125th St)
West Harlem Development Corporation
 Local Artists



REFERENCES (in progress)

<https://cccadiinterim.squarespace.com/miqueridobarrio>

<https://www.cccadi.org/fortheculture>

<https://drstephenrobertson.com/digitalharlemblog/>

<https://www.thecity.nyc/2019/06/11/documentary-group-makes-the-cut-for-long-empty-mart-125/>

[The Apollo](#)

[Pepper LaBeija](#)

[West 125th Street Tax Photos](#)

[East 125th Street Tax Photos](#)

<https://library.ccnycunyu.edu/archives/harlemdevelopment>

[Reconstructions : Blackness in America \(2021 MoMA Exhibition\)](#)

FILM AND MEDIA (in progress)

Rezoning Harlem

Summer of Soul - Quest Love

Paris is Burning

A Great Day in Harlem

Miles, William, director. *I Remember Harlem*. WNET Thirteen, 1981. 3 hrs., 55 min.

Greaves, William, director. *From These Roots*. Schomburg Center for Research in Black Culture and William Greaves Productions, 1974. 30 min. (CW: Graphic images of racist violence)

[High on the Hog: How African American Cuisine Transformed America. Season 2, episode 2, "The Black Mecca." Netflix](#)

[Philipson, Robert, director. *Queer Harlem Renaissance: A Prospectus*. Shoga Films. 2019. 15 min.](#)

READINGS / BIBLIOGRAPHY (in progress)

Goldstein, Brian, *Harlem : The Roots of Urban Renaissance*, Harvard Press, 2017

Franco the Great : *Born to Live : The True Story of the Man Who Made Harlem Beautiful*, 2021

The Smokehouse Associates

The Harlem Reader, Herb Boyd

The Anarchy of Colored Girls Assembled in a Rioutous Manner, Saidiya Hartman

[Coleman, Gabrielle. "Preserving Place Identity & Place Attachments: Columbia GSAPP, 2023.](#)

["Environmental and Social Justice in Harlem: Interrogating Environmental Histories through Preservation."](#)

[Historic Preservation Studio II Report, Columbia GSAPP, 2022.](#)

["The Harlem Renaissance: Preservation, Spatial Encounter, & Anti-Racism." Historic Preservation Studio II Report, Columbia GSAPP, 2021.](#)

["The Columbia Community: Promoting Inclusion through Preservation." Historic Preservation Studio II Report, Columbia GSAPP, 2019.](#)



"Franco the Great", painted storefront gate, 125th street, date unknown

WEEKLY SCHEDULE, T/TH 2:00-5:20pm

Note: schedule below is subject to revision through the duration of the semester.

W1

Th 01.25 **First Studio Meeting, including *Hour* SSA and development of Community Agreement**
Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend
 EXERCISE 01 - Assigned

W2

Tu 01.30 **125th WALKING TOUR - All class - 2pm return 530pm**
 Visit / Tour - CCCADI, with Melody Capote, Sabine Blaizin, Yvena Despagne
 Th 02.01 **Making SSA: All school event during studio time/don't include any studio activities**

W3

Tu 02.06 **PIN - UP - EXERCISE 01 - WRAP AROUND FIRST FLOOR CORRIDOR**
 EXERCISE 02 - 3d / Physical Model - Assigned
 Th 02.08 **Talk / Guest - Carey King, Uptown Grand Central**
 Studio - Working Session and Table Crits - Findings
 Sciamé Lecture: Réginé Gilbert

W4

Tu 02.13 Studio
 Th 02.15 Studio
 Opening : Caribbean Cultural Center Ayiti Exhibition
 Sciamé Lecture: David Serlin

W5

T	02.20	PIN-UP EXERCISE 02b - Interpretive Model
		Talk / Guest - Karen Taylor, While We Are Still Here
		Studio
Th	02.22	no class, classes follow a Monday schedule

W6

Tu	02.27	Guest/Lecture : Franco Gaskin, Anthony Carrion
		Studio
Th	02.29	Studio
		Sciame Lecture: Magda Mostafa

W7

Tu	03.05	PIN-UP - EXERCISE 02C - Physical Model
		Exercise 03 - Mapping / Analysis Assigned
Th	03.07	Studio
		Rudin Lecture: Alan Hantman

W8

Tu	03.12	Community Stakeholder Feedback Sessions (Virtual and In Person) : Uptown Grand Central (Carey King)
Th	03.14	Mid-semester assessments issued to all students Sciame Lecture: Jeffrey Yasuo Mansfield

W9

Tu	03.19	Guest/Lecture, Michael Henry Adams
		Community Stakeholder Feedback Sessions : CCCADi (Sabine Blaizin), Franco Gaskin, Anthony Carrion
Th	03.21	Studio
		Sciame Lecture: <i>Crip Camp</i> Screening and Panel Discussion with Robert McRuer, John Peterson, Ignacio G. Galen

W10

Tu	03.26	MID-REVIEW / STAKEHOLDER EVENT)
Th	03.28	Studio
		Mumford Lecture: David Gissen

W11

Tu	04.02	Faculty Talks
Th	04.04	Studio
		Sciame Lecture: Alumni Panel with Luísa Janssen Harger Brown, Caroline Ho, Toar Sadia

W12

Tu	04.09	Community Stakeholder Feedback Sessions : Uptown Grand Central (Carey King), Franco Gaskin, Anthony Carrion
Tu	04.11	Community Stakeholder Feedback Sessions continued : CCCADi (Sabine Blaizin), Michael Henry Adams

W13

Tu	04.16	Guest / Talk - Antoine Roney
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Th 04.18 Studio

04.22-04.30 Spring Recess, no classes

W14

Th 05.02 Studio

W15

Tu 05.07 Studio

Th 05.09 No class (final studio reviews)

Tu 05.14 Final Studio Review

W 05.15/5.16 Harlem Exhibit Prep with Carey King

Th 05.16 Harlem Exhibit

FINAL REVIEWS, May 9-15

FINAL EXAMS, May 16-22

Core Studio 2	Advanced	Core 6	Core Studio 4	Advanced
Jow (coord)		Horn (coord)	Haferd (coord)	

Key End of Semester Dates:

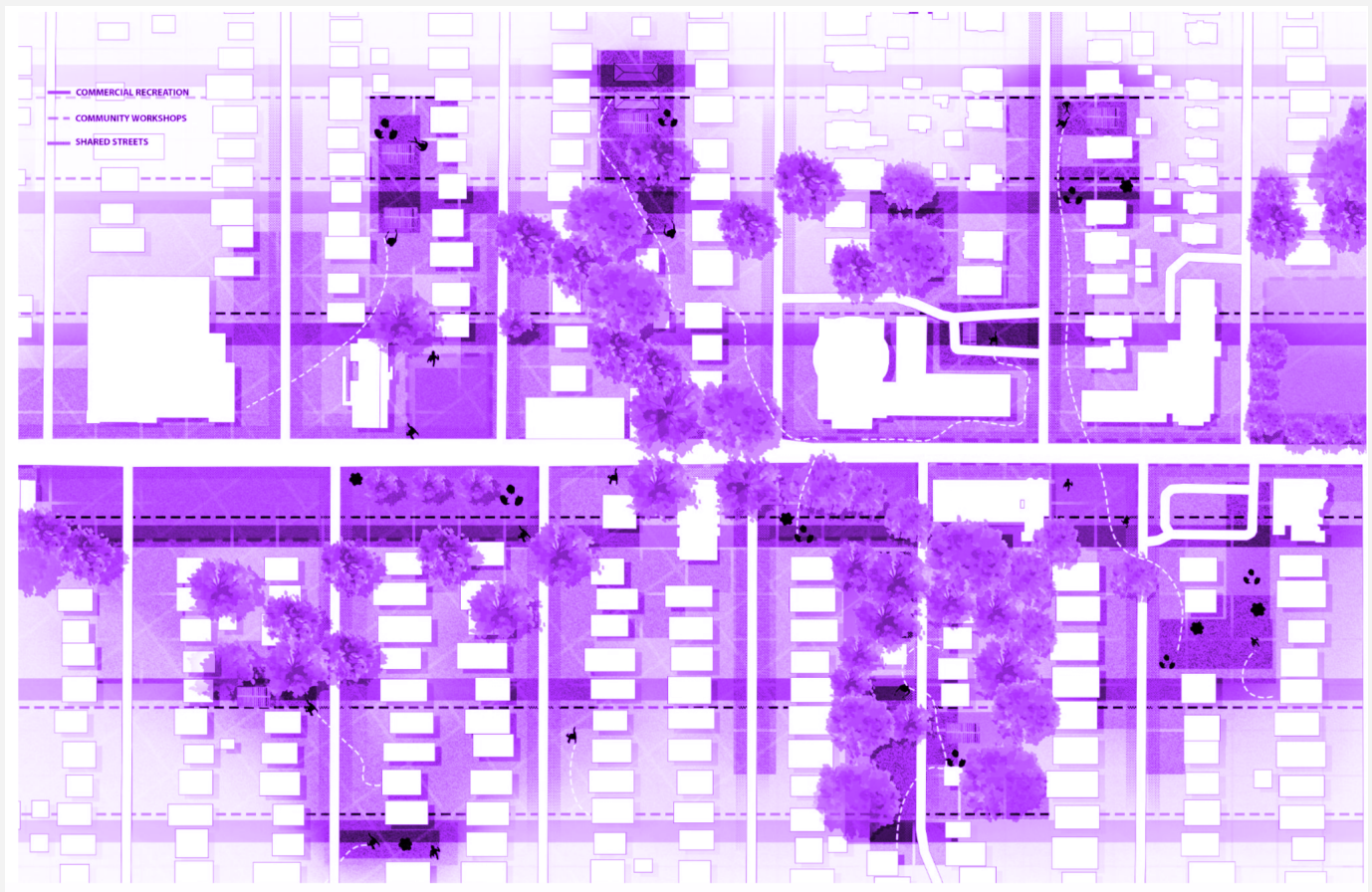
W 05.15 Last day to withdraw from course with a grade of "W"

Th 05.16 Studio Clean-up day (students & faculty)

Fri 05.17 End of Semester Assessment (faculty only)

Fri 05.28 Final Grade Submission Deadline

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Wednesday May 22.



GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

Course Expectations:

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance to be considered valid.

Community Agreement:

- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work."
<https://www.nationalequityproject.org/tools/developing-community-agreements>
- *Hour SSA* will be repeated at the middle of the semester.

Methods of Assessment:

- [CUSTOMIZE]

Key areas of Grading Assessment:

- [CUSTOMIZE]

Grading Criteria:

A (+/-) Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, "museum quality" level of craft. Student has developed an individual

design process that shows a high level of independent thought and rigor. Work shows evidence of intense ambition and effort to go beyond expectations, and beyond the student's own perceived limits of their abilities.

- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. Deadlines are missed. While presentations may be somewhat complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work.
- INC** Grades of "incomplete" are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes and/or work missed due to illness must be explained with a physician's note.

Notes:

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccny.cuny.edu/registrar/bulletins>

Office Hours:

Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

Probation & Dismissal: for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

Undergrad: Amy Daniel adaniel@ccny.cuny.edu
Tony Bowles abowles@ccny.cuny.edu

Studio Culture:

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.edu/about/policies/>.

Absence & Lateness:

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussions.

Absences due to Religious Observances:

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

Readings & Journals:

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

Academic Integrity:

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is as serious an instance of academic dishonesty in this context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccnycuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:
http://www.chicagomanualofstyle.org/tools_citationguide.html

AccessAbility Center (Student Disability Services):

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). For further information, go to <http://www.ccnycuny.edu/accessability/> or email disabilityservices@ccny.cuny.edu

Health And Wellness Support:

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

Gender Based Violence Resources

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Sheryl Konigsberg, at 212-650-6310 or skonigsberg@ccny.cuny.edu. If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. <https://www.ccnycuny.edu/affirmativeaction>

Library:

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Zinnat Sultana: zsultana@ccny.cuny.edu.

NAAB (National Architectural Accrediting Board):

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental

context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student criteria from the 2020 NAAB Conditions are addressed in this course:

•**PC.4 History and Theory**—How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.

•**PC.8 Social Equity and Inclusion**—How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

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Course Expectations:

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance to be considered valid.

Community Agreement:

- During the first full studio meeting, the professor will make time for an *Hour SSA* session for a supportive open discussion among students.
- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work."
<https://www.nationalequityproject.org/tools/developing-community-agreements>
- *Hour SSA* will be repeated at the middle of the semester.

Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of completion and resolution: 30%

Grading Assessment & Learning Outcomes:

- **Studio performance & work habits:** Ability to respond to studio discourse & feedback in a consistent & clear manner throughout the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Research & innovation:** Understanding of the theoretical and applied research methodologies and practices used during the design process, and test and evaluate recent innovations in the field of architecture.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

- **Integrated evaluations and decision-making in the design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project, in different settings and scales of development, from buildings to cities. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of final portfolio or collection of studio work as directed by instructor and/or coordinator and attendance at all scheduled portfolio related events.

Grading Criteria:

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense ambition and effort to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. Deadlines are missed. While presentations may be somewhat complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes and/or work missed due to illness must be explained with a physician’s note.

Notes:

C is the lowest passing grade for M. Arch I and M.S. Arch students. D is the lowest passing grade for B. Arch students. No C- or D grades may be given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccny.cuny.edu/registrar/bulletins>

Office Hours:

Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

Probation & Dismissal: for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

Undergrad: Amy Daniel adaniel@ccny.cuny.edu
 Tony Bowles abowles@ccny.cuny.edu

Studio Culture:

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio.

Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.edu/about/policies/>.

Absence & Lateness:

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussions.

Absences due to Religious Observances:

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

Readings & Journals:

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

Academic Integrity:

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is as serious an instance of academic dishonesty in this context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccny.cuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

http://www.chicagomanualofstyle.org/tools_citationguide.html

AccessAbility Center (Student Disability Services):

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). For further information, go to <http://www.ccny.cuny.edu/accessability/> or email disabilityservices@ccny.cuny.edu

Health And Wellness Support:

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

Gender Based Violence Resources

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Diana Cuzzo, at 212-650- 7330 or dcuzzo@ccny.cuny.edu. If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. <https://www.ccny.cuny.edu/affirmativeaction>

Library:

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Zinnat Sultana: zsultana@ccny.cuny.edu

NAAB (National Architectural Accrediting Board):

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2020 NAAB Conditions are addressed in this course:

Program Criteria (PC) These criteria seek to evaluate the outcomes of architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to architecture education and professional preparation.

PC.2 Design: How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

PC.5 Research and Innovation—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:

jhaferd@ccny.cuny.edu